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The Cutting Edge

The Society of American Fight Directors

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## The Cutting Edge, September/October 2008, Vol. 18 Issue 5

The Society of American Fight Directors

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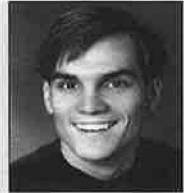
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# The Cutting Edge



## CT Andrew Hayes ...In the Spotlight



If you are interested in being featured or nominating another member, please contact Editor-in-Chief Michael Mueller (mjmueller3@aol.com).

CT Andrew Hayes, who is currently a faculty member at DePauw University in Greencastle, Ind., where he teaches theatre classes and directs once a year, is the outgoing SAFD treasurer. A SAFD member since 1993, CT Hayes has attended workshops in Las Vegas, New York, Louisiana, Chicago, and other locations. Associate Editor Marcus D. Regio recently talked to CT Hayes for *The Cutting Edge*.

**MDG:** How did you first hear about the Society of American Fight Directors?

**AH:** I first heard about the SAFD from my mentor Paul Steger while I was a graduate student at University of Nebraska-Lincoln. I was actually in school in Tennessee when the SAFD was getting started with NSCWs in Memphis, but it took me another ten years to find them.

**MDG:** After ten years, how and why did you finally get involved with the SAFD?

**AH:** The SAFD was the premier organization for stage combat and I wanted to be a part of it. I took stage combat classes from Joseph Daly at HB Studios in New York, back in the 80's, and I was always interested in stage combat. I knew in graduate school I would have the time to focus on the craft so I joined as soon as I got into school. I joined before testing so I guess I joined as a Friend. I went to the NSCW (1994) that next summer. That three week intensive was my baptism by fire.

**MDG:** After that fiery ordeal, how did the role of treasurer come to you?

**AH:** In prep for the TTW, a candidate looks for a number of ways to serve the organization and to demonstrate [a] commitment to it. I had served as a regional rep and general counsel to the Society before becoming a CT. I ran for Treasurer the fall after I became a CT. Running for Treasurer was a logical extension of my desire to serve. I was also very proud of the good work done by [former treasurer] Julia Rupkalvis and I wanted to see that work continue.

**MDG:** It was an exciting time for growth, wasn't it?

**AH:** Yes, and I wanted to be part of helping shape its future. As treasurer I took seriously my responsibility to maintain the fiscal health of the Society.

**MDG:** What goals did you have in mind when entering the post?

**AH:** My main goal was to streamline accounting procedures and build upon the strong financial base that Julia had built. When I took over, the SAFD faced tight cash flow issues. By tightening our belts and increasing membership we significantly improved our ability to meet our responsibilities while building up reserves. That work has paid off well during this current economic downturn.

**MDG:** I agree with you. And the entire organization thanks you for that. Did you have any other significant goals in mind?

**AH:** I also had a goal to protect the interests of the AC. At the time I became Treasurer, I had been an AC for most of my time with the Society. I had been frustrated as an AC living outside a major metropolitan area with the difficulties [that an AC faced] trying to advance in the Society. Those goals and others were fairly easy to achieve because the GB under FM Chuck Coyl's leadership worked together as a team. We all shared a similar commitment to the organization and a desire to work for the benefit of the membership.

**MDG:** Was there anything that you were unable to accomplish as Treasurer?

**AH:** As a GB member, I wish I had helped our administration be better communicators with the membership. That was a problem that frustrated me as an AC and one that continually plagues the SAFD. The problem is that so many of us interface with the SAFD in so many different ways (email, website, listserves, bulletin boards, publications, face-to-face, rumor mills, etcetera) and no one way of reaching the membership seems to work.

*Continued on page four.*



# The pen is mightier than the sword . . .

**Michael Mueller, Editor-in-Chief**

As an actor, anticipating the unexpected is a primary requirement when taking on the role of an understudy. While there may be times when an understudy knows they will perform, the vast majority are left to prepare for the unknown as best they can. Many theatres don't hold rehearsals for understudies and operate on a domino system, whereby cast members cover other cast members rather than hiring additional performers. This only heightens the demands actors must endure in preparing to perform roles with little time.

I recently experienced this process when I was called to perform as the understudy for the role of Bertram in *All's Well That Ends Well*. I was fortunate to have a couple days notice, which allowed for a brief rehearsal period; a luxury not afforded every understudy. Through the rehearsal and eventual performances, I was reminded of just how valuable training is when placed into such a situation. Without having the building blocks of performance embedded from years of study and practice, performing a large role well, with only hours notice, would have been impossible.

This issue contains a litany of opportunities for the SAFD membership to continue their performance training and exploration of both stage combat and the art of acting. We are proud to bring you the third printing of our list of educational institutions, offering various degrees combined with SPT opportunities. This list continues to grow, demonstrating just how important education is to our craft. Additionally, we have more reference materials for your review as well as a fantastic article pertaining to the search for solid SPT scene material.

Most of the membership has faced the difficult task of finding a scene for a SPT. It can't be too long, it needs to be appropriate for the weapon style, and it should be integrated throughout the required choreography. We hear of all the overdone scenes, material that was inappropriately used, and how FM's can have differing expectations of what a "good scene" is. So finding material to suit these qualifications can be compared to finding a solid audition monologue with fewer resources. With Fulton Burn's approach to scene location students will now have more tools to utilize in their progression through the SPT process.

Being prepared for an SPT training session, knowledgeable of material to draw from for potential choreography work, or simply trained to anticipate the unexpected in the performance arena is what separates novices from true professionals. My experience filling in for another actor was incredibly rewarding, but could have been disastrous without the tools I have gained through continued education. I encourage everyone to take advantage of the information presented in this issue to advance your abilities. By doing so, you prepare yourself for success in the uncertain world of theatrical performance.

*Michael Mueller*

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## **Mission Statement of The Cutting Edge:**

The Cutting Edge, a bimonthly newsletter written exclusively by and for the membership of the Society of American Fight Directors (**SAFD**), provides its readers with resources to stay informed, involved and always on The Cutting Edge of stage combat.

Our publication aims to:

- Keep the membership informed about SAFD events, policies, opportunities, membership activities and useful industry information
- Provide the membership with a forum for open discourse
- Welcome new members and engage current members

## **Cutting Edge Submission Deadlines:**

<u>Issue</u>	<u>Material Due Date</u>
January/February 2008:	<b>November 1, 2007</b>
March/April 2008:	<b>January 1, 2008</b>
May/June 2008:	<b>March 1, 2008</b>
July/August 2008:	<b>May 1, 2008</b>
September/October 2008:	<b>July 1, 2008</b>
November/December 2008:	<b>September 1, 2008</b>

## **Regional Report Schedule and Deadlines:**

- Jan./Feb., July/Aug. Editions include Int'l, SE, EC, NE**  
(deadlines Oct. 15 and Apr. 15 respectively)
- Mar./Apr., Sept./Oct. Editions include PacWest, NW, SW**  
(deadlines Dec. 15 and June 15 respectively)
- May/June, Nov./Dec. Editions include MA, RM, GL**  
(deadlines Feb. 15 and Aug. 15 respectively)

## **SAFD**

1350 E. Flamingo Road, #25  
Las Vegas, NV. 89119  
(800) 659-6579  
[www.safd.org](http://www.safd.org)

Editor-in-Chief:	Michael Mueller
Associate Editor-Layout/Spotlights	Marcus D. Gregio
Associate Editor-Regional Reports:	Darrell Rushton
Advisor:	John Tovar

Send all submissions, comments and questions to  
[cuttingedge@safd.org](mailto:cuttingedge@safd.org)



## ... From the Governing Body

**CT Lee Soroko, Treasurer**

### Treasurer's Ward

As some of you may be aware, the cost for membership to our organization has not been raised since 1987, over twenty years. Other organizations such as, SAG, AFTRA, EAE, ATHE, ATME and SSDC have often raised their membership fees to keep pace with the standard of excellence that is expected. For this reason the Governing Body has voted to increase annual membership dues to \$45 per year. The cost of new membership while joining at a sanctioned workshop, or while taking a SPT, will also increase to \$30 from the current \$20 fee. These changes will take effect as of January 2009. Since these changes have taken place on my watch as your Treasurer, I would like to outline the increase of services that you will see from this new fee structure in the New Year.

1. Each member will receive a 5% discount to all SAFD National workshops starting in 2009. Those members renewing in 2010 will receive a 10% discount to all sanctioned SAFD events. This yearly percentage increase will continue until a maximum of 25% (five or more years) of continued membership is reached. This discount will also work retroactively, for example a member in good standing with the SAFD from 2001 will automatically be given the 25% discount.
2. All sanctioned SAFD regional workshops will honor SAFD membership, as per the P&P, with a 10% discount for three years of membership; but increased discounts for additional years of membership will be at the discretion of the regional workshop coordinator. Please understand that regional workshops often operate at, or slightly below margin. Any additional discount may be prohibitive.
3. The SAFD will continue to honor the 10% union affiliation discount, but not in conjunction with the membership discount.
4. With our new, redesigned website all Actor Combatants will be listed along with their current weapon proficiencies and contact e-mail address (if desired). The Governing Body is also discussing the possibility of having a headshots and resumes link, so that directors and casting agencies would be able to view your information based upon your region of residency. As a member, this service will help put you and your hard won skills in a globally accessible format.
5. Each person joining or renewing membership to the organization will receive a SAFD t-shirt, which will serve both as a sign of our appreciation as well as an effort to increase advertising for the SAFD.

This is an exciting time for our organization, and our responsibility as the Governing Body is finding ways to continue increasing the level of services offered to our membership base. It is my hope that the points I have mentioned above will demonstrate our efforts and serve to justify this modest increase in membership dues.

We must continue to ensure that our fiscal situation remains strong and that our decisions are based upon the long-term health of the organization. The SAFD has grown to include two national workshop locations and numerous regional workshops, yet our analysis denotes a 50%, or more, loss of our membership every year. It is a goal of the Governing Body's to stop this trend. Given that it has existed over many years with lower dues rates, there is no evidence to suggest that a decrease of membership dues could solve this phenomenon.

We are a non-profit organization that operates at nearly cost, and to quote the old adage "if you do what you always do, you will get what you always get." We must initiate this change. Our plan is to offer more services and increase incentive to remain part of the SAFD for the long term, thereby increasing growth and viability. We need to focus on retaining our membership versus relying on the next wave of new members to fill the void. Thank you for your continued support and please email me with any further questions.



## ...In the Spotlight continued

**MDG:** Still, there was a lot that you were able to accomplish. What is one accomplishment that you are proud of?

**AH:** I am a big fan of procedures and protocols that make doing a job easy—especially for a volunteer. As treasurer I converted almost all our accounts payable to electronic or automatic payments. Not having to write checks saves time and automatic payments made sure that we paid bills on time and improved our credit rating.

**MDG:** You have done a great deal for the members, but how has involvement in the SAFD benefited your career?

**AH:** I confess that being Treasurer looked good in my tenure packet. My reviews took special note of my involvement with the SAFD and several letters from SAFD colleagues were quoted in those reviews. This family has been a great support to my academic career.

**MDG:** What is your favorite weapon and why?

**AH:** A favorite weapon is hard to identify. I love teaching quarterstaff, but I have never performed with it and I tested late in it. I love performing broadsword fights—it may be a "compensating for something" thing with me. Small sword was my favorite training and testing weapon, maybe because foil fencing was [part of] my early training.

**MDG:** When working on a scene, what elements do you consider paramount in a partner?

**AH:** Trust is the most important element in fight choreography performance. FM Brian Byrnes and Rikki Ravits wrote a brilliant article on partnering in an FM about a decade ago. It should be the bible for partnering in performance. I had the extreme privilege of two excellent partners early in my SPT career (Aaron Williams and Sam Bellomo). The trust we established translated into confidence and commitment to the action. That element of partnering shined in our tests even when our technique may not have been the most ideal.

**MDG:** What is your favorite film involving combat and what about that combat do you find enjoyable?

**AH:** I like the latest fight film, whatever it is. I am nostalgic for the classic swashbuckling films (*Swashbuckler* with Robert Shaw in particular), but I love seeing the newest work. It is not all good work, but I love seeing the efforts. I'm a big fan of the Bourne series close combat fights and of FM Ryan's swordplay. I personally like the controlled fury of stage combat. I'm a pacifist by nature, so I suppose the fact that the violence is structured and in service to a story is some compensation. As a perfectionist, I love a well-executed fight.

**MDG:** Besides the love of a well-executed fight, what are three of your guilty pleasures?

**AH:** Family, food, and beer are my guilty pleasures. Anyone who has ever met my family understands why they are a guilty pleasure for me. And I love good food cooked well. The Food Network is my favorite channel. My six year old loves to watch Emeril with me. If you are looking for a great meal, tell me what your favorite is and I'll cook it for you.

**MDG:** I am a rather good cook myself. Perhaps I will cook for you, as well.

**AH:** I'm dying for some fried green tomatoes.

**MDG:** I will see what I can do! Using what you have learned so far on your journey, what advice would you give to someone just becoming interested in the SAFD?

**AH:** Drew Fracher has always had the best perspective on the Society I have known. He sees the organization as a family. Any new member would do well to think of the Society this way. Be a good family member and this family will take very good care of you. Just watch out for the weird cousins!

**MDG:** Yes, I think I have already met some of them. You do not fall into that category, however. In fact, one of your colleagues described you as "a real unsung SAFD hero" and someone that "did not to steal the spotlight". How do you react to that?

**AH:** I love "unsung hero". Can I put that on my tombstone?

**MDG:** Yes, that and some fried green tomatoes. That colleague was correct, though, and there are perhaps too many people that do not know your achievements in the organization.

**AH:** A treasurer is best when you don't notice them. If the treasurer does his or her job everyone is happy. Titles and such have always embarrassed me a little, so I never minded being a relatively unknown member of the GB. Those who really needed to know me knew me and what I was doing for the Society. As a team member, it is often important to supplant individuality. I always sought to do what was right and what was in the best interest of the society. The rest took care of itself.

**MDG:** How would you like to be remembered as treasurer?

**AH:** If I am known for leaving the office in as good or better shape than that in which I found it, that is legacy enough. I just try to do my best according to my faith, the way I was raised, and what is honorable. Who really needs more than that? Now of course if you start singing this "unsung hero" thing—it stops being unsung.

**MDG:** Yes, but your achievements and dedication deserve to be recognized. So, thank you...!



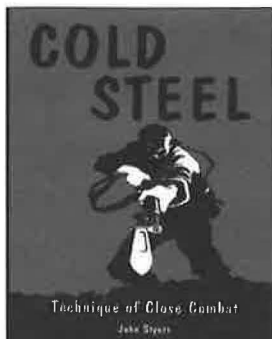
# Knife Resources

By Michael Mueller

*The Cutting Edge* is proud to present the second installment of our section on Knife reference material. Special thanks to CT/FD Charles Conwell, CT/FD Michael Johnson, CT/FD Geoffrey Kent, CT Mike Mahaffey, CT Darrell Rushton, CT Jim Stark, and CT/FD Joe Travers for their input on this section.

The information provided is categorized into the various disciplines the SAFD recognizes and operates on a rolling submission basis. These lists consist of books that have been found to be extremely helpful, films that give examples of well choreographed/acted fights and serve as positive instruction, as well as any other material that instructors deem crucial to those who are interested in either increasing their skill level or merely their library of reference material. Please let us know your thoughts. What should be added to our list? Why? What should not be on the list and why? Please email comments, suggestions and thoughts to Michael Mueller at [cuttingedge@safd.org](mailto:cuttingedge@safd.org).

## Books



ISBN-10: 087364025X  
ISBN-13: 978-0873640251

**Cold Steel**  
by John Styers

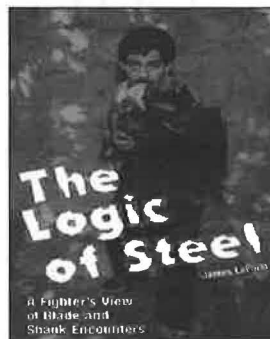


ISBN-10: 1581600399  
ISBN-13: 978-1581600391

**The Complete Book of Knife Fighting**  
by William L. Cassidy

"[I like this book] only for its first 60 pages or so, where he talks about the history of US Armed Forces knife training throughout the first part of the 20th century. It's very good and an enjoyable read. The rest of the book is his knife fighting style and it's not nearly as smart.

--CT Mike Mahaffey

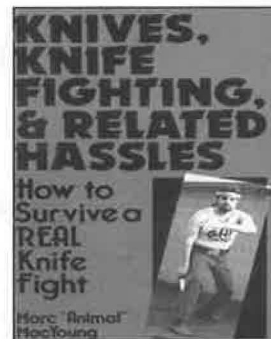


ISBN-10: 0873640292  
ISBN-13: 978-0873640299

**The Logic of Steel**  
by James LaFond

"I like [this book] because [it is] filled with first person accounts of knife duels and ambushes, so [it is] excellent food for actors and choreographers on knife fight styles, storylines, emotional journeys, dealing with adrenaline, etcetera. Good stuff!"

--CT Mike Mahaffey

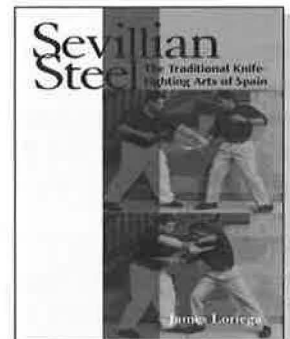


ISBN-10: 0873645448  
ISBN-13: 978-0873645447

**Knives, Knife Fighting and Related Hassles**  
by Marc MacYoung

"I used this book as a textbook at Frostburg State University, just to see students' reactions to the cover. I love it because it demonstrates quickly and with humor the differences between theatrical and actual combat."

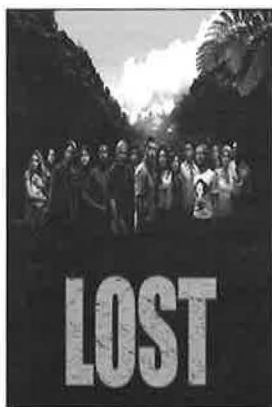
--CT Darrell Rushton



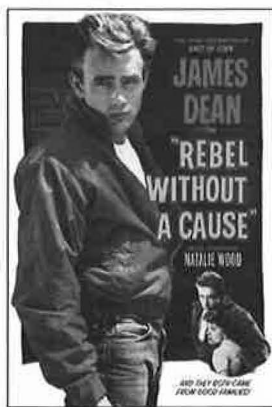
ISBN-10: 1581600399 ISBN-13: 978-1581600391

**Sevillian Steel The Traditional Knife-fighting Arts of Spain**  
by James Loriga

## Film/TV



**Lost**



**Rebel Without A Cause**



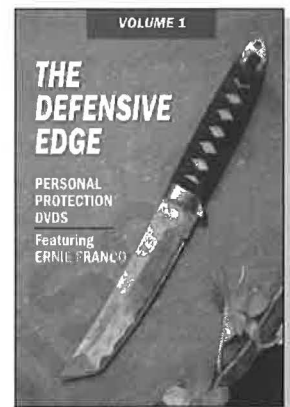
**Under Siege**

"Pretty good fight at the end with Segal and Tommy Lee Jones--a bit [over the top], but fun."

--CT/FD Joe Travers



**Winning a Street Knife Fight: Realistic Offensive Techniques**



**The Defensive Edge**



# ...And Scene (A Guide to Locating Fight Scenes)

By T. Fulton Burns

It is one of the most daunting tasks: trying to find a strong fight scene for a Skills Proficiency Test or even a class project. The truth of the matter is that your main focus is to pass your skills test while hopefully leaving an impression on your peers (especially the adjudicator!). Passing, and hopefully receiving an Examiner's Award for Excellence, is the best result; or if you are at a National Stage Combat Workshop, you could possibly receive a Certificate for Best Actress or Actor. At the very heart of the issue, you need a scene that will work for both acting and fighting.

Not only actors feel this issue. Even now my friends who teach skills tests express similar problems that I have encountered while teaching in a college setting. Students flock to our offices asking, "Where/How do I find a fight scene?" The common result, which can be a problem, is that many student actors locate scenes that have a heightened conflict, but often do not call for stage violence.

When Kyna Hamill's *They Fight* was first published our immediate troubles were allayed, thanks to its excellent list of fight-specific scenes. Unfortunately, our need for more scenes is constantly growing. Until newer editions of this text are published, the repeated suggestion of this book will limit one's options. So when my own students came to me saying, "There should be an online source like there is for monologues," I felt it was time to look for better ways to find scenes. My goal was to help my students, but also my colleagues in the SAFD as well.

I began to compile a list of fight scenes, with the help of others, which could be used by any number of students – male and female, as well as mass battles. While I was searching for these scenes I was always being asked by different Certified Fight Teachers, "What are you doing to get these scenes and how can I get copies?" What I learned is that it is important not only to share the findings, but perhaps more importantly the actual process itself.

With this article I am sharing my findings, which for me are the best tools for creating a library of fight scenes. By following these steps, I have collected over 300 fight scenes in just a matter of months. The benefit of these tips actually goes well beyond just acquiring fight scenes. Your resource library of books and DVDs will grow as will your knowledge of stage violence and acting. Also, you will possess direct connections and contacts with Fight Directors who know these plays, in case you need a reference for your own work as a fight choreographer.

These tips have helped in discovering a large number of plays and fight scenes that prior to my search neither I, nor many of my students had ever seen. There are still several plays that I have yet to read and research because the list is ever growing with newer plays constantly emerging.

The sooner you begin to use these tools and build your own library, the better off you will be the next time someone asks you if you can recommend a fight scene. In fact, you can smile knowing how simple it is to find these scenes and share this process to help make someone's day a little easier.

## Tip # 1 – Hit the books!

One of the best ways to locate fight scenes is to head to the library; but rather than reading the entire collection of plays ever written in the history of theatre, start with the following fight skills resource books:

- *Fight Directing for the Theatre* by J. Allen Suddeth
- *Fight Direction for Stage & Screen* by William Hobbs
- *Weapons in the Theatre* by Arthur Wise
- *Brawl ridiculous: Swordfighting in Shakespeare's Plays* by Charles Edelman
- *The Swords of Shakespeare* by J.D. Martinez
- *The Fight Arranger's Companion* by Dale Anthony Girard

Any other similar resources available through online vendors or inter-library loan can also be a great place to start. These texts reference several great plays that call for stage combat. Just check the index and you can begin to expand your list in no time, while also building new training resources for you and your students.

**Tip # 2 –  
Get to know your SAFD friends**

Yes, you can call people and ask them for advice on scenes or plays! In fact, it is bound to be one of your favorite conversations. Still, it takes time that Fight Masters or others may not have with their busy schedules. Instead, hit the web-site, [www.safd.org](http://www.safd.org), and follow the links to the Directory. Take some time to peruse the bios provided there. Some, such as David Wooley and Richard Raether, include links that provide a full résumé of fight plays. This is probably the easiest way to build a list of plays without ever leaving the comfort of your computer. Perhaps the best thing about the résumés is that they are constantly being updated to reflect current work. As individuals choreograph the latest plays, your own files will begin to reflect the latest work as well.

**Tip # 3 – Take a trip down the Amazon**

Another great computer adventure involves your favorite swashbuckling or other types of films. [Amazon.com](http://Amazon.com) is a preferred shopping source and another great resource for expanding your library of fight scenes. Go to the “Search” section and enter a title like *Zorro*, *Scaramouche*, or *Prisoner of Zenda*, and when your selection has been made you will find along with your results a section called “Listmania”. Very often lovers of fight movies, books, and other media provide their own lists there.

While it is important to remember that acting and fighting for film are much different in this day and time than in theatre, I typically find that the more classic the film, the closer it will be to theatrical needs for combat.

After compiling this list you can take a look on your favorite search engine to purchase a copy, acquire it from a library, or in some cases download a copy of the script or screenplay. In one instance a couple of students wished to recreate the famous fight scene between Inigo Montoya and the Man in Black from *The Princess Bride*. All they had to do was simply download the screenplay from the Internet. Amazon is also a cost-effective way to build your own DVD library of resources for fight direction and choreography; their prices for books and DVDs are generally lower than purchase prices in stores and on other websites. As your skills grow, so should your collection of resource materials. Films are fantastic sources for ideas. Styles, techniques, and even specific moves can be found on film that you'll be able to reference again and again.

**Tip # 4 – The Classic Quick Scene Fix**

Perhaps Shakespeare said it best when he wrote the words “They Fight”. He did this whenever the need for stage violence was to occur in the script. This is one of the absolute best (and easiest) ways to cut a scene. Dale Girard's *The Fight Arranger's Companion*, a.k.a. “The Lexicon,” includes one of the best lists of classic plays available. Like Shakespeare, playwrights such as Christopher Marlowe, Ben Johnson, Thomas Kyd, and others include the “They Fight” cue in their texts.

Once you have a list of classic pieces, many of which are public domain and free online, head to [Google.com](http://Google.com), or your preferred search engine, and enter the title of your play: i.e., “*Hamlet*” along with the words “They Fight”. As you view the choices a copy of the complete script will often emerge. In the best cases, a direct link to the scenes that call for stage combat can be found.

**Tip # 5 – Watch it!**

Some of my favorite fight scenes have come from my days at the workshops. Whenever you attend an ACW, IACW, AACW, Actor Training, or Fight Director Workshop, always purchase a copy of the DVDs. Not only will you be able to review your fights, but you'll also be able locate fight scenes for future SPTs. It is important to know that while there are many great scenes at the ACW you may have to sift through them first; not all scenes used for SPTs originally call for violence, but luckily for us many do. Almost every summer someone shows up with new plays that have great previously unknown fight scenes. Years ago I brought a copy of Pat Cook's *Three Musketeers – All Swash and No Buckle* and for at least a year afterwards I was e-mailed by classmates wishing to know where they could find that script. (The answer was Eldridge Publishing)

So buy the DVDs, watch all of the scenes, and make a list of the plays performed by your classmates. Not only will you build your own list, but you will also be able to see the fights, actors, and scenes that ended up winning awards. Remember that these actor combatants set the bar for which we should all strive to reach in our acting and instruction.

(Fulton Burns is an Advanced Actor Combatant as well as a Faculty Member at the University of South Alabama Drama Department.)





# EDUCATIONAL INSTITUTIONS SUPPORTING

## The Society of American Fight Directors Skills Proficiency Test

**By Michael Mueller**

As part of our increased efforts to provide you with information and reference material aimed at advancing your knowledge of stage combat we are pleased to bring you the third annual educational directory of institutions supporting SAFD training. This section is based on information compiled by the SAFD as well as the research of *The Cutting Edge* editors. We welcome your comments, questions, and corrections at [cuttingedge@safd.org](mailto:cuttingedge@safd.org).

Institution	State/ Location	Last SPT/SPR Date	SPT/SPR Tests given since 2000	Degrees Offered	Web link
A.R.T.	MA	04/06/2007	5	Certificate MFA - Acting	<a href="http://www.amrep.org/iatt/catalog06.html">www.amrep.org/iatt/catalog06.html</a>
Academy for Classic Acting - The Shakespeare Theatre	DC	04/09/2007	8	Certificate MFA - Acting	<a href="http://www.shakespearetheatre.org/academy/index.aspx">www.shakespearetheatre.org/academy/index.aspx</a>
ACT	CA	05/13/2001	1	MFA - Acting	<a href="http://www.actactortraining.org">www.actactortraining.org</a>
Adelphi University	NY	05/09/2007	4	BFA - Acting	<a href="http://academics.adelphi.edu/artsci/pfa/acting/">http://academics.adelphi.edu/artsci/pfa/acting/</a>
Alabama Shakespeare Festival	AL	11/06/2006	7	MFA - Acting	<a href="http://www.asfgradprogram.net/mfaprograms/actortraining">www.asfgradprogram.net/mfaprograms/actortraining</a>
American Musical & Dramatic Academy	CA	06/04/2007	8	Certificate	<a href="http://www.amda.edu">www.amda.edu</a>
American Musical & Dramatic Academy	NY	02/01/2002	2	Certificate	<a href="http://www.amda.edu">www.amda.edu</a>
Arcadia University	PA	05/09/2007	11	BFA - Acting BA - Theatre and English	<a href="http://www.arcadia.edu/academic/default.aspx?id=3704">www.arcadia.edu/academic/default.aspx?id=3704</a>
Asolo Conservatory	FL	02/04/2007	1	MFA - Acting	<a href="http://www.asolo.org/index.asp">www.asolo.org/index.asp</a>
Ball State University	IN	05/19/2007	1	BFA - Acting BFA - Musical Theatre BFA - Dance	<a href="http://www.bsu.edu/theatre/">www.bsu.edu/theatre/</a>
Boston University	MA	12/13/2002	4	BFA - Acting MFA - Theatre Education	<a href="http://www.bu.edu/cfa/index.htm">www.bu.edu/cfa/index.htm</a>
Brandeis University	MA	04/01/2004	5	BA- Theatre Arts MFA - Theatre Arts	<a href="http://www.brandeis.edu/theater/">www.brandeis.edu/theater/</a>
Brazosport College	TX	07/02/2005	1	N/A	<a href="http://www.brazosport.cc.tx.us/ComFA/index.html">www.brazosport.cc.tx.us/ComFA/index.html</a>
Brigham Young University	UT	04/08/2006	1	BA - Theatre Arts Education BA - Theatre Arts Studies BFA - Acting BFA - Music Dance Theatre MA - Theatre and Media Arts	<a href="http://saas.byu.edu/catalog/2007-2008ucat/depts/TMA/index.aspx?lms=1">http://saas.byu.edu/catalog/2007-2008ucat/depts/TMA/index.aspx?lms=1</a>
Carnegie Mellon University	PA	02/05/2005	2	BFA - Acting/ Musical Theatre	<a href="http://www.cmu.edu/cfa/drama/">www.cmu.edu/cfa/drama/</a>



# Educational Institutions continued

Institution	State/ Location	Last SPT/SPR Date	SPT/SPR Tests given since 2000	Degrees Offered	Web link
Case Western University	OH	10/21/2006	4	BA - Theatre MA - Theatre MFA - Acting	<a href="http://www.case.edu/artsci/thtr/index.html">www.case.edu/artsci/thtr/index.html</a>
City College of New York	NY	12/18/2004	1	BA - Theatre	<a href="http://www1.ccny.cuny.edu/index.cfm">www1.ccny.cuny.edu/index.cfm</a>
College-Conservatory of Music at the University of Cincinnati	OH	05/26/2007	9	BFA - Acting BFA - Musical Theatre	<a href="http://www.ccm.uc.edu/academics/majors.aspx">www.ccm.uc.edu/academics/majors.aspx</a>
Columbia College, Chicago	IL	05/09/2007	16	BA - Musical Theatre Performance BFA - Acting	<a href="http://www.colum.edu/undergraduate/theater/index.php">www.colum.edu/undergraduate/theater/index.php</a>
Columbia College, New York	NY	12/16/2006	1	MFA - Acting	<a href="http://wwwapp.cc.columbia.edu/art/app/arts/theatre/index.jsp">http://wwwapp.cc.columbia.edu/art/app/arts/theatre/index.jsp</a>
Cornish College of The Arts, Seattle	WA	05/06/2007	9	BFA - Theatre	<a href="http://www.cornish.edu/academic-programs.htm">www.cornish.edu/academic-programs.htm</a>
DePaul University	IL	05/31/2007	8	BFA - Acting BFA - Theatre Arts MFA - Acting	<a href="http://theatreschool.depaul.edu/schoolmain.php">http://theatreschool.depaul.edu/schoolmain.php</a>
DePauw University	IN	05/13/2005	2	BA - Communication and Theatre	<a href="http://www.depauw.edu/univ/arts/theatre/">www.depauw.edu/univ/arts/theatre/</a>
Elgin Community College	IL	05/15/2007	5	AA - Arts	<a href="http://www.elgin.edu/academicsindex.asp">www.elgin.edu/academicsindex.asp</a>
Florida State University	FL	04/21/2007	8	BA - Theatre BFA - Acting BFA - Musical Theatre MA - Theatre Studies MFA - See Asolo Conservatory MS - Theatre Educators	<a href="http://www.theatre.fsu.edu/index.html">www.theatre.fsu.edu/index.html</a>
Frostburg State University	MD	6/28/08	3	BA - Acting BA - Production BA - General Theatre	<a href="http://www.frostburg.edu/dept/theatre_dance/">www.frostburg.edu/dept/theatre_dance/</a>
Grand Valley State University	MI	04/21/2007	1	BA - Theatre	<a href="http://www.gvsu.edu/theatre/index.cfm">http://www.gvsu.edu/theatre/index.cfm</a>
Hartt School/University of Hartford	CT	04/28/2001	2	BFA - Acting Musical Theatre	<a href="http://www.hartford.edu/hartt/">www.hartford.edu/hartt/</a>
Hofstra University	NY	05/11/2007	1	BFA - Performance BFA - Production	<a href="http://www.hofstra.edu">www.hofstra.edu</a>
Illinois State University	IL	05/01/2007	9	BA - Acting BA - Theatre Studies MA/MS - Theatre MFA - Acting	<a href="http://www.cfa.ilstu.edu/theatre">www.cfa.ilstu.edu/theatre</a>

# Educational Institutions continued

Institution	State/ Location	Last SPT/SPR Date	SPT/SPR Tests given since 2000	Degrees Offered	Web link
Illinois Wesleyan University	IL	04/29/2005	2	BA - Theatre Arts BFA - Theatre Arts BFA - Musical Theatre	<a href="http://www2.iwu.edu/theatre/courses/">www2.iwu.edu/theatre/courses/</a>
Indiana University	IN	11/21/2005	1	BFA - Musical Theatre MFA - Acting	<a href="http://www.indiana.edu/~thtr/academics/index.html">www.indiana.edu/~thtr/academics/index.html</a>
Indiana University of Pennsylvania	PA	12/21/2006	4	BA - Theatre	<a href="http://www.arts.iup.edu/theater">www.arts.iup.edu/theater</a>
Ithaca College	NY	12/03/2005	7	BA - Drama BFA - Acting	<a href="http://www.ithaca.edu/academics/programs/index.php">www.ithaca.edu/academics/programs/index.php</a>
Kennesaw State University	GA	05/04/2002	1	BA - Theatre and Performance Studies	<a href="http://www.kennesaw.edu/theatre/">www.kennesaw.edu/theatre/</a>
Kutztown University	PA	05/13/2006	2	BA - Speech (Theatre)	<a href="http://www.kutztown.edu/acad/spe_the/new/index_pages/su/mmer.shtml">www.kutztown.edu/acad/spe_the/new/index_pages/su/mmer.shtml</a>
Louisiana Tech University (Crawfish Boil)	LA	05/18/2007	13	BA - Speech (Theatre) MA - Speech (Theatre)	<a href="http://performingarts.latech.edu/theatre/home/home.htm">http://performingarts.latech.edu/theatre/home/home.htm</a>
Mary Baldwin College - American Shakespeare Center	VA	08/20/2007	9	M. Litt./MFA - Shakespeare	<a href="http://www.americanshakespearecenter.com/education/MLittMFA.html">www.americanshakespearecenter.com/education/MLittMFA.html</a>
Marymount-Fordham London Drama Academy (LISPA)	United Kingdom	04/17/2007	16	BA - Theatre	<a href="http://www.fordham.edu/theatre/ftpsplash.htm">http://www.fordham.edu/theatre/ftpsplash.htm</a>
Muhlenberg College	PA	06/29/2007	3	BA - Theatre	<a href="http://www.muhlenberg.edu/depts/theatre/">www.muhlenberg.edu/depts/theatre/</a>
National Conservatory for Dramatic Arts	DC	11/17/2001	4	Certificate	<a href="http://www.theconservatory.org">www.theconservatory.org</a>
National Theatre Conservatory: Denver Center of the Performing Arts	CO	04/17/2007	8	MFA - Acting	<a href="http://www.denvercenter.org/page.cfm?xid=23842027">http://www.denvercenter.org/page.cfm?xid=23842027</a>
New Mexico State University	NM	05/06/2007	5	BA - Theatre Arts	<a href="http://theatre.nmsu.edu/nmsu/index.html">http://theatre.nmsu.edu/nmsu/index.html</a>
New York University, Tisch School	NY	05/05/2007	9	BFA - Theatre MFA - Acting	<a href="http://www.drama.tisch.nyu.edu/page/home.html">www.drama.tisch.nyu.edu/page/home.html</a>
Niagara University	NY	05/14/2007	6	BFA - Performance Track	<a href="http://www.niagara.edu/theatre/">www.niagara.edu/theatre/</a>
North Carolina School of the Arts	NC	05/24/2007	13	BFA - Acting	<a href="http://www.ncarts.edu/ncsaprod/drama">www.ncarts.edu/ncsaprod/drama</a>
North Carolina School of the Arts (NSCW)	NC	07/27/2007	5	BFA - Acting	<a href="http://www.ncarts.edu/ncsaprod/drama">www.ncarts.edu/ncsaprod/drama</a>
Northern Kentucky University	KY	05/11/2004	3	BA - Theatre BFA - Acting/ Musical Theatre	<a href="http://www.nku.edu/~theatre/">www.nku.edu/~theatre/</a>
Pennsylvania State University	PA	04/28/2002	1	BA - Theatre BFA - Musical Theatre MFA - Acting	<a href="http://www.theatre.psu.edu/programs/bfageneral.html">www.theatre.psu.edu/programs/bfageneral.html</a>
Rutgers University - Mason Gross School of the Arts	NJ	05/02/2007	3	BA - Theatre BFA - Acting MFA - Acting	<a href="http://www.masongross.rutgers.edu/theater/thea.html">www.masongross.rutgers.edu/theater/thea.html</a>

# Educational Institutions continued

Institution	State/ Location	Last SPT/SPR Date	SPT/SPR Tests given since 2000	Degrees Offered	Web link
Salem State College	MA	05/10/2002	1	BA - Performance BFA - Performance	<a href="http://www.salemstate.edu/theatre_speech/TSC-theatre.php">www.salemstate.edu/theatre_speech/TSC-theatre.php</a>
Seattle Pacific University	WA	06/01/2006	1	BA - Performance	<a href="http://www.spu.edu/depts/fpa/theatre/tre_homepage.asp">www.spu.edu/depts/fpa/theatre/tre_homepage.asp</a>
Southern Illinois University	IL	10/30/2004	1	BA - Theatre MA - Theatre	<a href="http://www.siu.edu/~mcleod/">www.siu.edu/~mcleod/</a>
Southern Methodist University	TX	10/25/2005	6	BFA - Acting BFA - Theatre Studies MFA - Acting	<a href="http://www.smu.edu/meadows/theatre/">www.smu.edu/meadows/theatre/</a>
SUNY-Fredonia	NY	05/11/2007	7	BA - Theatre Studies BFA - Acting BFA - Musical Theatre	<a href="http://www.fredonia.edu/department/theatre/">www.fredonia.edu/department/theatre/</a>
SUNY-Purchase	NY	12/13/2005	2	BFA - Acting	<a href="http://www.purchase.edu/Departments/AcademicPrograms/Arts/TAF/">www.purchase.edu/Departments/AcademicPrograms/Arts/TAF/</a>
Temple University	PA	05/09/2007	6	BA - Acting MFA - Acting	<a href="http://www.temple.edu/theater/index.htm">www.temple.edu/theater/index.htm</a>
University of Alabama	AL	05/06/2004	5	BA - Theatre MFA - Acting	<a href="http://www.as.ua.edu/theatre">www.as.ua.edu/theatre</a>
University of Arizona	AR	04/29/2006	6	BA - Theatre Arts BFA - Acting MA - Theatre Studies MA - Theatre Education	<a href="http://www.arizona.edu/home/academics.php">www.arizona.edu/home/academics.php</a>
University of California - Irvine	CA	02/11/2001	1	BA - Drama MFA - Acting	<a href="http://drama.arts.uci.edu/index.html">http://drama.arts.uci.edu/index.html</a>
University of California - Santa Cruz	CA	03/10/2005	1	BA - Drama Graduate Certificate	<a href="http://theater.ucsc.edu/">http://theater.ucsc.edu/</a>
University of Colorado - Boulder	CO	12/15/2001	1	BA - Theatre BFA - Performance BFA - Musical Theatre BFA - Theatre MA - Theatre	<a href="http://www.colorado.edu/theatredance/theatre/education.html">www.colorado.edu/theatredance/theatre/education.html</a>
University of Denver	CO	05/25/2006	2	BA - Theatre	<a href="http://www.du.edu/thea/">www.du.edu/thea/</a>
University of Florida	FL	05/03/2007	6	BA - Theatre Arts BFA - Acting BFA - Musical Theatre MFA - Acting	<a href="http://www.arts.ufl.edu/theatreanddance">www.arts.ufl.edu/theatreanddance</a>
University of Houston	TX	04/28/2007	8	BA - Theatre (Performance) MA - Acting MFA - Acting	<a href="http://www.theatre.uh.edu/programs.html">www.theatre.uh.edu/programs.html</a>

# Educational Institutions continued

Institution	State/ Location	Last SPT/SPR Date	SPT/SPR Tests given since 2000	Degrees Offered	Web link
University of Illinois at Urbana-Champaign	IL	04/20/2007	8	BFA - Theatre MFA - Acting PhD - Theatre History	<a href="http://www.courses.uiuc.edu/cis/programs/urbana">www.courses.uiuc.edu/cis/programs/urbana</a>
University of Iowa	IA	04/21/2000	1	BA - Theatre Arts MFA - Acting	<a href="http://www.uiowa.edu/~theatre/">http://www.uiowa.edu/~theatre/</a>
University of Miami	FL	05/03/2008	8	BA - Theatre BFA - Performance (Acting) BFA - Musical Theatre	<a href="http://www.as.miami.edu/theatrearts/">www.as.miami.edu/theatrearts/</a>
University of Miami	OH	05/07/2002	1	BA - Theatre MA - Theatre Studies	<a href="http://www.fna.muohio.edu/theweb/index.html">www.fna.muohio.edu/theweb/index.html</a>
University of Michigan	MI	12/12/2005	7	BFA - Acting BFA - Musical Theatre PhD - Theatre	<a href="http://www.music.umich.edu/index.htm">www.music.umich.edu/index.htm</a>
University of Nebraska - Lincoln	NE	04/27/2006	1	BA - Performance BFA - Film and New Media MFA - Acting	<a href="http://www.unl.edu/TheatreArts/">www.unl.edu/TheatreArts/</a>
University of Nevada, Las Vegas (NSCW)	NV	07/27/2007	9	BA - Theatre MA - Theatre MFA - Performance	<a href="http://theatre.unlv.edu/">http://theatre.unlv.edu/</a>
University of Oklahoma	OK	05/04/2002	1	BA - Acting MFA - Drama	<a href="http://www.ou.edu/finearts/drama/">www.ou.edu/finearts/drama/</a>
University of Pennsylvania	PA	05/18/2001	1	BA - Theatre	<a href="http://www.sas.upenn.edu/theatrearts/index.html">www.sas.upenn.edu/theatrearts/index.html</a>
University of Puget Sound	WA	05/09/2006	7	BA - Theatre	<a href="http://www2.ups.edu/theatrearts">www2.ups.edu/theatrearts</a>
University of San Deigo	CA	06/05/2005	2	BA - Theatre Arts MFA - Acting	<a href="http://www.sandiego.edu/as/">www.sandiego.edu/as/</a>
University of South Carolina - Aiken	SC	05/07/2006	1	BA- Theatre	<a href="http://www.usca.edu/visualandperformingarts/theatre.html">www.usca.edu/visualandperformingarts/theatre.html</a>
University of Southern Mississippi	MS	05/10/2006	6	BA - Theatre BFA - Acting MFA - Acting	<a href="http://www.usm.edu/theatre/degreescover.php">www.usm.edu/theatre/degreescover.php</a>
University of Texas - Austin	TX	12/07/2002	1	BA - Theatre and Dance BFA - Theatre Studies MFA - Acting	<a href="http://www.finearts.utexas.edu/tad/">www.finearts.utexas.edu/tad/</a>
University of the Arts	PA	05/09/2007	8	BFA - Acting/ Applied Theatre Arts/ Musical Theatre	<a href="http://www.uarts.edu/academics/cpa/sota.html">www.uarts.edu/academics/cpa/sota.html</a>

## Educational Institutions continued

Institution	State/ Location	Last SPT/SPR Date	SPT/SPR Tests given since 2000	Degrees Offered	Web link
University of Washington	WA	05/21/2007	11	BA - Drama MFA - Acting	<a href="http://www.depts.washington.edu/uwdrama/degrees/programs.html">www.depts.washington.edu/uwdrama/degrees/programs.html</a>
University of Wisconsin-Madison	WI	05/09/2002	2	BA - Theatre MFA - Acting	<a href="http://www.theatre.wisc.edu/">www.theatre.wisc.edu/</a>
University of Wisconsin-Parkside	WI	05/06/2007	1	BFA - Acting BFA - Musical Theatre BFA - Directing/Mgt. BFA - Theatre Ed. BFA - Arts Admin. BFA - Design/Tech.	<a href="http://www.uwp.edu/departments/theatre.arts/index.cfm">http://www.uwp.edu/departments/theatre.arts/index.cfm</a>
University of Wisconsin-Stevens Point	WI	05/14/2005	2	BA - Theatre Arts BFA - Acting	<a href="http://www.uwsp.edu/theatre-dance/">www.uwsp.edu/theatre-dance/</a>
Virginia Commonwealth University	VA	05/08/2007	12	BFA - Performance BFA - Theatre Education MFA - Theatre Pedagogy	<a href="http://www.pubinfo.vcu.edu/artweb/theatre/mfa.asp">www.pubinfo.vcu.edu/artweb/theatre/mfa.asp</a>
Western Illinois University	IL	05/10/2007	5	BA - Theatre BFA - Musical Theatre MFA - Acting	<a href="http://www.wiu.edu/theatre/">www.wiu.edu/theatre/</a>
Wright State University	OH	06/04/2007	6	BFA - Acting BFA - Musical Theatre	<a href="http://www.wright.edu/tdmp/">www.wright.edu/tdmp/</a>

## Interested in the History of Combat?



Honorary Member Richard Gradkowski provides "gallery talks" for the Metropolitan Museum of Art's Arms & Armor collection. He explains the background and context of objects on display, breaks them down by topic with different talks: European Arms & Armor, Japanese Arms & Armor, Knights & Tournaments, Islamic Arms & Armor, etcetera, and answers any questions people may have. He can be found on the MMA calendar or contacted by email at [camilloagrippa@aol.com](mailto:camilloagrippa@aol.com).

According to the museum [\[www.metmuseum.org\]](http://www.metmuseum.org), "The collection of armor, edged weapons, and firearms in the Metropolitan Museum of Art ranks with those of the other great armories of the world. It consists of approximately 15,000 objects that range in date from about 400 [BCE] to the nineteenth century."

As part of our pledge to increase your opportunities for growth, *The Cutting Edge* is passing this information along to you so that you and your friends living in or visiting New York City can take advantage of this great opportunity.





# Regional Reports

## North West Region

Alaska,  
Oregon,  
Washington



**By Heidi  
Wolf**  
[NWRegRep@safd.org](mailto:NWRegRep@safd.org)

**FM Geoffrey Alm** recently finished teaching this year's courses at University of WA, Cornish College of the Arts, University of Puget Sound, and Freehold, plus a Smallsword and a Knife class. He taught at the 2008 Fights of Spring workshop, and worked on *Aida* at Village Theatre, *Tosca* and *I Puritani* at Seattle Opera, and *Romeo and Juliet*, *Bach at Leipzig*, and *Burn This* at Shakespeare Santa Cruz during the summer. He is also the proud Papa of Cassie, his new Golden Retriever puppy.

**CT Bob Borwick** was co-choreographer and fight director for *Big River* at Taproot Theatre Company this summer. He also directed fights for *Last of the Breed* at Boise Contemporary Theater, with the assistance of AC Michael Mueller. Bob looks forward to offering more SPRs in Seattle, having attempted a few with fellow combatants Jim Gall, Kevin Inouye, Anna-Marie Devine, and Angela Johnson. Bob recently completed a run at Taproot as Touchstone in *As You Like It*.

**FM Emeritus David Boushey** reports that the International Stunt School was full for 2008, and the response this year, he says, was surprisingly good. "It all goes to confirm once again that we are the foremost stunt school in the industry."

**AAC/CT Jonathan Cole** just completed an SPT in Broadsword at Willamette University, with FM David Brimmer adjudicating via videotape. AC and *The Cutting Edge* Editor Michael Mueller

also came out and visited for the SPT. For many of the Willamette students, Broadsword was their third weapon, so they've just become ACs. Jonathan couldn't be prouder! Many of these new ACs are continuing, so Jonathan will teach a Rapier and Dagger SPT in the fall, adjudicated by FM Geof Alm. Jonathan and AAC/CT Ted deChatelet continue to stay busy with Revenge Arts ([www.revengearts.com](http://www.revengearts.com)). As part of Revenge Arts, Jonathan choreographed *The Three Musketeers* at the Majestic Theatre, *Moonlight and Magnolias* at Salem Repertory Theatre, and *The House of Blue Leaves* at Profile Theatre, among other projects at various colleges. He and Ted co-taught a series of workshops for Portland Center Stage this summer.

**AC Kevin Inouye** has been getting rave reviews for his *Romeo and Juliet* and *Big Love* fights at Seattle's Balagan Theatre. Other recent projects include gun wrangling on the feature film *Clutch* and a little bit of teaching. The armoury at Fight Designer, LLC is constantly growing, and prop rentals are going well. He's working on renewing his AAC status, which expired this year, and doing a little writing, workshop design and other projects geared towards a future of doing this more professionally (i.e. profitably!).

**CT/FD Robert Macdougall** reports that in the past twelve months he has worked for the Oklahoma Shakespeare Festival as a Fight Director, the Seattle Opera as a Movement Coach and Stunt Coordinator, choreographed fights/action for *Rocky Horror Show*, *Fool for Love*, *Blah,blah,blah*, *Bang*, *Guys and Dolls*, *Under a Mantle of Stars*, *Accomplice*, *Enrico IV*, *Ladies of the Camellias*, and *Macbeth*. In addition, he has also trained in martial arts in Beijing and Chengdu, China, taught martial arts in Taipei, Taiwan, and advised for a live stunt show in Jomtien, Thailand. He continues to teach movement and stage combat at Cornish College of the Arts, Seattle, where he also serves as the head of the movement area. He taught

various stage combat and martial arts classes at Winter Wonderland, the Crawfish Boil, and the Fights of Spring, plus several short master classes and workshops. He continues to teach Pentjak Silat (martial arts) in Seattle, work as a Feldenkrais Practitioner, study the Chinese martial arts of Chen Style Taijiquan and Bagua Zhang as well as the Japanese heavy weapons martial arts of Toda Ha Buko Ryu (naginata, spear, long sword, nagamaki, and sickle and chain). He recently performed stunts in a Washington State Lottery commercial.

**Friend Harold Phillips** has been pretty busy. He recently wrapped production on *The Outbreak*, a new internet-based zombie film slated to launch at <http://www.survivetheoutbreak.com> in late June. He also choreographed the violence in Clark College's production of *A Streetcar Named Desire*, sharing several tips on unarmed combat with the young actors and promoting the training opportunities offered to them by the SAFD. In June he traveled to Valdez, Alaska, for the Last Frontier Theater Conference where he was able to re-connect with the past president of the NW Drama Conference, CT Michael Hood.

**AAC Heidi Wolf** coordinated the 2008 Fights of Spring, assisted FM Geoffrey Alm in a Smallsword and Knife class, assisted and substitute-taught in his three-weapons basic classes, and arranged for FM David Brimmer to teach a master class on Pain and Dying during his adjudication visit to Seattle in June. She organized and participated in weekly Suzuki and Viewpoints training sessions at the UW School of Drama from August through May, and plans to attend a 60-hour intensive taught by the same teachers in late summer. Please drop her a line at [nwregrep@safd.org](mailto:nwregrep@safd.org) if you would like to know about SPT classes, renewals, or other stage combat activities in the NW region.

# Regional Reports continued

## Pacific West Region

Arizona, California,  
Hawaii,  
Nevada



**By Robert  
Hamilton**  
**PWRegRep@safd.org**

**CT Lacy Altwine** still teaches stage combat at AMDA-LA. This last spring she taught an SPT class in Unarmed and Rapier & Dagger, in addition to co-teaching a Knife SPT with CT Mike Mahaffey. All students passed with flying colors. She also co-taught a basic Unarmed workshop For Women, By Women with CT Michelle Ladd, and co-taught a Basic Combat for Actors workshop with CT Mike Mahaffey in conjunction with the Los Angeles Fight Academy. Currently she is starring in a play called *Enchanted April* at the Lonny Chapman Group Repertory Theatre in LA, which has been getting glowing reviews and tremendous audience response.

**AC Collin Bressie** recently choreographed the fights for his school's spring production of *A Midsummer Night's Dream* directed by Anthony Carrerio. In the next few months he will be working as Assistant Fight Choreographer to Mr. Carreiro for Fullerton City College's fall production of *Romeo and Juliet*. He is also in rehearsal for his school's summer show *Flaming Idiots* by Tom Rooney and is very excited to be a part of the production. He hopes to attend a SAFD weekend workshop very soon and is saving for the IACW '09.

**CT/FD, Payson Burt** continues to teach in Hollywood at The American Musical and Dramatic Academy. You can see him fight with Bob Goodwin in the latest DVD of *The Princess Bride*. The really big news, however, is that he will be a proud parent by the time this goes to print. Lilea Grey Burt will be born around July 1, 2008.

**Honorary Anthony De Longis** trained Harrison Ford with the whip for his return as Indiana Jones in *The Kingdom of the Crystal Skull*, teaching him a more efficient, effective and visual style that you can see illustrated in his Whip Master action reel at

[www.delongis.com/ADLfightresume.html](http://www.delongis.com/ADLfightresume.html)

Indy Gear posted details of their training at <http://indygear.com/igDeLongis.html>

It's got some great pictures and includes excerpts from Anthony's upcoming article for the November issue of *Black Belt Magazine* on the combative versatility of the whip at multiple ranges. It offers insights into the methods Anthony shared with Harrison, which are the product of his journey and passion for the whip that has lasted some twenty-five years and counting. Dr. Mary and Anthony demoed on *Good Morning America* the morning before Harrison strutted his whip skills a year after their training.

Harrison GMA:

<http://abcnews.go.com/Video/playerIndex?id=4908785>

Anthony GMA:

<http://abcnews.go.com/video/playerIndex?id=4900861>

HOLLYWOOD LIVE did a Rancho Indalo profile and shot footage with whips, throwing hawks as well as horse with sabers, whips and lances at <http://www.youtube.com/watch?v=x2KlzojrroM>

Anthony also played a starring role in the action comedy *Double Duty* with Tom Sizemore & Mimi Lesseos and a short bio of his work is on line at <http://www.flickdirect.com/news/movie-news-detail.aspx?id=1040>

**AC Durand Garcia**, who's Fight Action Associates is about a year old, was able to work for two union houses since his last report. The first was on the opera *Otello* and the second was for Lorraine Hansberry Theatre Co.'s *Fences*. During the period he was directing fights for the Lorraine Hansberry Theatre, he

became a consultant for Theatre Bay Area's Performing Arts Assistance Program, whereby theatre artists' fees are subsidized. Mr. Garcia also choreographed fights for the films *Alternatives* and *By Tomorrow*. He re-choreographed fights for Danse Lumiere's *The Fifth Book of Peace* and he choreographed fights for Hillbarn Theatre's *Man of La Mancha* and *I Hate Hamlet*. Currently he is working on Killer Bees' production of *Macbeth*, and he is slated to fight direct Kim McMillon's *Quilombo* (based on the film by the same name for which he is dramaturge) in the fall. Durand just completed his second semester toward his Master's degree in Drama at San Francisco State University. He is a member of the Academy of Art University's faculty where he teaches Stage Combat.

**AAC Robert Goodwin** was recently cast as Fight Captain and a Sailor/Fighter for the LA Opera's production of *Tristan und Isolde*; was the movement consultant for Director Joe Wright's production of *The Soloist* starring Jamie Foxx and Robert Downey Jr.; taught Capo Ferro, Hong Kong Fighting, The Weapons of the Turtles and T'ai Chi workshops in London for the BASSC and RC Annie; was featured in the Twentieth Anniversary, Re-release of *The Princess Bride*, in "The Art of Fencing" section of the featurettes section; and taught a Sai and Katana workshop in Los Angeles. He was in Mo. in July teaching a weekend T'ai Chi seminar for the St. Louis T'ai Chi Ch'uan Association, continues his development of the SFW Stunt Team as well as teaching Asian, Filipino & European weapons, Hong Kong fighting and various classes on acting the action. It is his third year of teaching for AMDA, and his new web site is [www.StuntFightingWorkout.com](http://www.StuntFightingWorkout.com).

**CT Robert Hamilton** is the Head of Stage Combat at the American Musical & Dramatic Academy in Los Angeles and just completed teaching his second SPT classes in Unarmed and Rapier & Dagger; his students succeeded with a 100% pass. Robert recently choreographed fights for *Hamlet* at the

# Regional Reports continued

University of LaVerne, was a featured fighter for the History Channel's new series *Warriors*, and is currently stunt coordinating for a short film production shooting in the late summer of 2008. Robert completed Basic Handgun Safety (HSC) and Beginning Tactical Handgun Training with firearms instructor Greg Block, and will be teaching at the NSCW East this summer.

**CT Mike Mahaffey** has managed to keep himself VERY busy this spring. Since finishing shooting and motion capture on *Resident Evil: Biohazard* in Japan at the end of last year, he has continued his motion capture career with work on Clint Eastwood's *The Changeling*. He's also kept his FD chops active by choreographing a production of *Macbeth* for The Greek Theatre of Los Angeles. He has continued to teach Stage Combat at the American Musical and Dramatic Academy where he also taught SPTs in Unarmed and Rapier & Dagger as well as co-taught an SPT in Knife with CT Lacy Altwine. This summer he is headed to North Carolina School of the Arts to teach and assist at the NSCW-East, where he will be teaching Knife technique to both the ISC and the ACW students. This spring also marked Mike's final performance as Gianni Vespa as part of FM David Woolley's / CT Doug Mumaw's *Bold & Stupid Men Show* at the Southern California Renaissance Pleasure Faire. He bids a sad farewell to all the friends and fans who've come to the faire and enjoyed the show over the years. You've made the show a real treat!

**AAC Andrea Robertson** and her company Fight Call, LLC have had a busy year. This past August she began the drama program at a local charter high school, taught an after school program at an elementary school through a government arts grant, and continued teaching at Phoenix College (including an Unarmed and Single Sword class). She just finished playing Ellen in *Miss Saigon* at a local theatre and before that directed a production of *The Car*. Her fight choreography business began to take off at last this

past semester with *Dracula*, *Oklahoma*, *Extremities*, *Peter Pan*, *Othello*, *Face on the Barroom Floor*, and *Of Mice and Men*. She's excited that she is having her first real vacation trip in six years this summer with a short cruise to Mexico!

**AC Alaric Toy** served as an Intern/Medical Officer for NSCW East 2007. He tended to the wounded even on the last day as he was leaving. He also did fight choreography for *Money & Run Winter Season Holiday Special* at Impact Theatre and *Ring 'Round The Moon* for Maybeck High School, both in Berkeley, Calif.

## South West Region

Arkansas, Louisiana,  
New Mexico, Oklahoma,  
Texas



By Ann  
Candler Harlan  
SWRegRep@safd.org

The always busy **CT/FD/FM Brian Byrnes'** recent work, aside from his duties as Associate Professor with the School of Theatre & Dance at the University of Houston, includes work on *Henry IV, Pt. I & II* as Associate Director and Fight Director with American Players Theatre (APT) in Spring Green, Wis., running through September. He was Fight Director for Houston Grand Opera's *Cavalleria Rusticana* by Mascagni and *Pagliacci* by Leoncavallo, *A Midsummer Night's Dream* by Britten and *Rigoletto* by Verdi. He is coordinating and teaching at the Texas Intensive Regional Stage Combat Workshop on Labor Day Weekend (Aug. 29-Sept. 1, 2008). Other coordinators and instructors include: AC Ann Harlan (SAFD SW Reg. Rep), FM k.Jenny Jones, Bill Lengfelder, CT/FD Tim Pinnow, CT Mark Guinn, CT H. Russ Brown, Jake Guinn, CT Leraldo Anzaldúa and CT/FD Jack Young (see Ad for details).

**AC (SW Region Rep) Ann Candler Harlan** created the costumes and

portrayed Alecto, one of the Three Furies, in the premiere of *Traffic In Women: Retrial of the Danaids*, the third of the *Traffic In Women Trilogy*, this past winter. She then performed a series of concerts singing soprano with the J.S. Bach Society Chorus throughout the spring, culminating with a full (three hours uncut!) presentation of *The Passion of St. Matthew*, which featured authentic period instruments and orchestration.

**Friend Patrick Costa** has been working on short films in the Dallas area, as well as directing and producing *Phasmid*, a short film for the DFW Shortfest. He was a Production Assistant for feature film, *Killing Holly*, which should be completed this fall.

Over the last several months, **CT Bill Lengfelder** choreographed *Porgy & Bess* for the Dallas Opera and made his operatic debut as the Coroner. He played Tommie Mc Creedy in *Giselle of Ballefeeney Street* in Wellington and New Zealand in March, and choreographed *Richard III* for an actor in a wheelchair for Kitchen Dog Theater. He went to Galway, Ireland in July to reprise his role in *Giselle of Ballefeeney Street* and is working on a project that would involve playing Willie Cullen in *The Bull* in Berlin. Finally, Bill recently "survived the most pleasant and adventurous weekend visit of CT Mark Guinn who enlightened [him] in many, many ways".

**CT/FD Jack Young** has been teaching stage combat at Rice University, serving as Resident Fight Director for Texas Shakespeare Festival, staging violence for *Julius Caesar*, *Twelfth Night*, 1776, and *Royal Hunt of the Sun*, as well as teaching fight workshops for the company (and ably assisted by Shelley Wilson and Aaron White). Jack is also leading the new MFA Acting & Directing programs at the University of Houston, which is forging a partnership with The Alley Theater that promises to be a major new force in American Theatre Training.



# Upcoming Workshops

## Philadelphia Stage Combat Workshop!

[www.philascw.org](http://www.philascw.org)

**Date:** October 3-5, 2008

**Location:** Philadelphia, PA

**Cost:** \$250 or \$175 if SAFD by 9/1/08

**Register:** (215) 802-3885

\*Your tuition includes continental breakfast, cheese steak lunch and a weekend of classes.

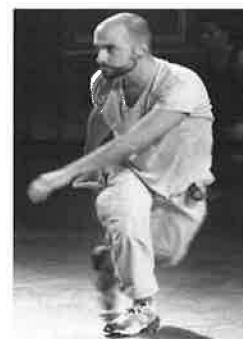
### Instructors:

SAFD CT/FD John Bellomo

SAFD CT/FD Charles Conwell

SAFD CT/FD Ian Rose

FD J. Alex Cordar



### Discounts:

10% SAFD at the door

\$225 SAFD & Student ID at the door

\$275 at the door



*Hosted by the University of the Arts*

See pictures from last year on our Myspace account:

<http://www.myspace.com/phillyfightworkshop>

### Past Classes:

Cavalry Sabre

Melee vs. Duel

Skirts, Heels, & Swords

Unarmed vs. Knife

Motion Capture

Fascinating Rhythm

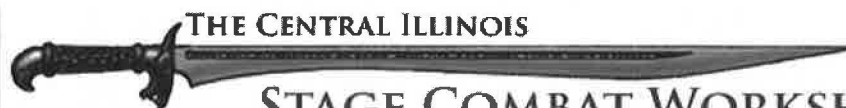
Rifle & Bayonet

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Eureka College 300 East College Avenue Eureka, Illinois, 61530-1500 [www.eureka.edu](http://www.eureka.edu) 888.4.EUREKA



# SAFD Information

## ATTENTION WORKSHOP COORDINATORS:

Please look these specifications over to make sure that you are sending us exactly what we need so we do not have to contact you and ask for corrections.

What you put in the ad is up to you, however, the following criteria must be met:

- The workshop must be **sanctioned by the SAFD**
- The ad must be **7.75" wide by 4.5" high**
- The ad must be in **black and white**
- The ad must be submitted in either **.tif, .jpg, .eps, or .pdf** format
- When sending us a file, you **must include the fonts** you use

If your ad does not meet the following criteria, your ad will NOT be placed in the publication. We will accept ads up to one year before the date of your workshop, and we are more than happy to answer questions as well as help you through the process. If you have further questions, contact us at:

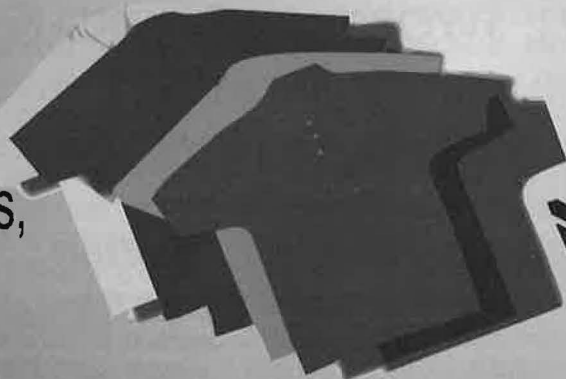
[cuttingedge@safd.org](mailto:cuttingedge@safd.org)

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# SAFD Membership Application/Annual Dues Form

Please complete the entire form. In order for the SAFD to maintain accurate records, it is important that all of your information in our database be current. You can either send in your payment with this form, or you may pay online with a credit card at [www.safd.org](http://www.safd.org).

Reasons to join the SAFD:

- ☐ Subscription to **The Fight Master**, a journal published twice yearly
- ☐ Subscription to **The Cutting Edge**, our bimonthly newsletter
- ☐ Access to back issues of both publications and online discussions in the members only section at [www.safd.org](http://www.safd.org)
- ☐ Discounts to national and regional stage combat workshops
- ☐ The right to vote for members of the Executive Committee and Governing Body
- ☐ And much, much more....

<b>Status (Circle one):</b> New Member    Current Renewing Member    Lapsed Renewing Member    Gift*			
*If giving a membership as a gift, please print your name here _____ Please fill in the information for the gift receiver below.			
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<b>Current Skills Proficiency Test Results (Please list most recent SPT for each weapon)</b>			
<b>WEAPON</b>	<b>Month/Year</b>	<b>Instructor</b>	<b>Adjudicator</b>
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**SAFD**, 1350 East Flamingo Road #25, Las Vegas, NV. 89119

# Call for SAFD Historical Information

The *Cutting Edge* is seeking additional historical information on the Society of American Fight Directors (SAFD). We are looking to update the website and establish a more concrete system of record keeping to preserve the legacy that was started by our founders (SAFD). We are looking for the following:

1. Photos from past SAFD events with captions
  - a. Please send photos as jpg, tif, or eps files
  - b. We accept black & white as well as color photos
  - c. 300 dpi is preferred, but contact us if you are having problems
  - d. Please include name of photographer, subjects' names and membership levels.
2. Lists of attendees for any and all SAFD sanctioned events
3. Detailed examples of how the SAFD has assisted you as an artist, an educator, and/or choreographer

Please send submissions and any questions to our email, [cuttingedge@safd.org](mailto:cuttingedge@safd.org). This is a tremendous opportunity to share your favorite memories and inspire new generations of members. We hope that you will find the time to take advantage of this opportunity.

## Definition

### Punto

Main Entry: **pun-to**

Pronunciation: NA

Function: *noun*

1 : *Fencing*. A point or hit

2 : *Punto diritto*. A direct stroke or hit

3 : *Punto reverso*. A backhanded stroke

Function: *verb (used without object)*

#### SAFD Definition:

***Punto Reverso: (also Punto Rivero) A supinated thrusting attack delivered from the attacker's inside line.***

***"[A]h, the immortal passado!  
[T]he punto reverso!"***

***--William Shakespeare,  
Romeo and Juliet***

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**Submissions for the  
January/February  
issue are due  
November 1st!**



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